

KERAMIC STUDIO

Vol. XIX, No. 10.

SYRACUSE, NEW YORK

February 1918



We are in receipt of many letters of appreciation from the faithful friends of *Keramic Studio* who continue to hold up our hands through this trying time. They are writing all sorts of kind things about the helpfulness of *Keramic Studio* and among other things they congratulate us on the valuable series of articles on design by Albert Heckman. We felt sure these would prove to be the right thing at the right time. A closer touch with the other crafts cannot fail to be of value both artistically and practically. In this connection we would like to hear from readers of *Keramic Studio* whether they would be interested in a revival of the Four Winds Summer School. We have been solicited from time to time by many students of ceramics to reopen the school which was dropped during the year of the exposition because of the difficulty of arranging for teachers and students, etc., at that time and one thing and another has prevented us taking it up again. But we feel that something *must* be done to keep the fire alive until better days when peace will welcome the arts and crafts once more. Our pottery building was beautifully remodelled just before war was declared and would comfortably take care of double the former amount of pupils and various crafts as well. If we hear from enough students to warrant it, before the first of March, we will arrange for teachers of design, over glaze decoration, pottery, and as many other crafts as possible, oil and water color, sketching and drawing. We will see that there is as large and as varied an assortment of china and other wares for decoration as possible and all necessary materials and everything possible for convenience and enjoyment. We hear from various sources that there have been shipments of china received from abroad lately and that the scarcity of china for decoration has been greatly exaggerated. If enough of our students are interested in summer study we will go to work immediately on this project and print full particulars in an early issue. Let us hear immediately from all who would be interested in a summer course of design as applied practically to the various crafts. Tell us what you specially desire to study, what months will be most convenient and anything that you feel will add to the value of a summer school to you. We are thinking especially of work for teachers of art in public schools both along the line of design and of its practical application. Possibly the editor herself will take charge of a pottery department and if we decide to reopen the school we will be able to assure all students a pleasant as well as a profitable summer.

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We call attention to the article in this issue by Miss Maud Mason with illustrations of work exhibited at the Art Alliance in New York. This shows what artistic effects may be secured by the decoration of our humble yellow kitchen pottery with lustres. Enamels can be used as well, and many quaint and beautiful additions can be made to our lunch and breakfast equipment without great expenditure. After once breaking away from the idea that *china* is necessary for table decoration, it will be an easy matter to find other cheap but interesting wares in our crockery and other stores which will

lend themselves to the same treatment with quite unusual and attractive results.

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The Editor wishes to repeat her offer to exchange *Keramic Studio* publications or Robineau Porcelains for stamp collections for her son. Several have written of having small collections and ask what stamps are wanted. As there are many thousand varieties, it would be impossible to take time to make a list, so we would suggest that those having stamps should send them by mail to the Editor who will make an offer for stamps which can be used, and return the balance. As her son is now enlisted in a hospital corps on its way soon to France, the Editor wishes to make special efforts to add to his collection for his return.

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It is the time now for all good patriots to do their bit and another's as well, and while we are devoting our spare moments to Red Cross work we must not forget that it is also necessary to keep alive the interest in arts and crafts. For many long years after the close of the war, Europe will be wholly engrossed in rehabilitation and it will fall to America to bring back to the world interest in all that goes to beautify life and make for happiness. Let us hold fast, and work for the future as well as for the present.

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THE DES MOINES LEAGUE

An exhibit of Cloisonne and an informal talk on this most beautiful art was a feature of the December meeting of the Ceramic Art League of Des Moines, Iowa.

Mr. Walter Titze of Minneapolis, Minn., a well known decorator of porcelains, who is now stationed at Camp Dodge, Ia., addressed the League on work being done in the Minneapolis Ceramic Club.

The Des Moines League was organized May 24, 1907 and was known as The Punsch Art Club, named in honor of Prof. H. O. Punsch of Dresden, Germany. It was the culmination of a two months study with Prof. Punsch, who, at that time made Richmond, Indiana, his home. A year after its organization the club's name was changed to the present one.

Excellent work has been done by the League during the ten years of its existence and a number of exhibits held.

Program for the year is as follows:

Dec. "Cloisonne", Mrs. C. N. Kinney, Mrs. Mary Spates, Mrs. H. Christy and Miss Ella Kech.

Jan., "Naturalistic as Related to Conventional Decoration," Mrs. E. L. Morgan, Mrs. E. W. Miller, Mrs. J. H. Ramsey, sey, Mrs. W. Seeburger.

Feb., "Conventional Decoration," Miss Blanchard, Miss Godfrey, Miss Brereton, Mrs. O. G. Winters.

March, "Oriental Decoration," Mrs. R. U. Wilkinson, Mrs. Arthur Bennett, Mrs. Paul Marsden, Miss Ritchey.

April, "Porcelain Tiles of Many Countries," Mrs. Leula Hart, Mrs. E. Higley, Mrs. B. F. Carroll, Miss Gertrude Evans.

May, "Lustres of The Past and Present," Mrs. Alice Seymour, Mrs. S. Arnold, Mrs. L. Bowers, Mrs. J. E. McDaniel.

June, "Election of officers and picnic."

Present officers—Mrs. Loula Hart, President; Mrs. C. N. Kinney, Vice-president; Mrs. Arthur Bennett, Treasurer; Mrs. R. U. Wilkinson, Secretary.

WOOD BLOCK PRINTING FOR PATTERN

Albert W. Heckman

MUCH has been written about wood block printing, yet much has been left unsaid, for the subject is an almost inexhaustible one, and one which is never without interest to an art student. As teachers of art find this to be so, the subject is being introduced more and more each year in the Art Schools and High Schools throughout the country. Once one has done some block printing he realizes its value as a medium of expression and as a means of special educational value. The quick results one gets, after a few trials at cutting a block and printing with it, are simply astonishing to a beginner. This is probably due to the limitations one must conform to in making a design simple, so that it may be cut in wood, and also to the fact that once a block is cut all sorts of color experiments and pattern arrangements can be made with very little effort.

Printing for pattern is especially interesting. You never know just what you will get and the uncertainty makes the work all the more fascinating. You can, of course, cut a small design which is complete in itself, in which event you know what to expect in printing. But when you have a small block on which there are perhaps a few abstract lines or some detail of a flower, leaf or bud, and it is repeated in various ways, the results are surprising to say the least. Take for instance the designs Nos. 2, 3, 4 and 5 on page 155. They were all made from one block on which one of the motifs given in last month's *Keramic Studio* was cut. The other designs were also made from others of the motifs.

The materials needed for wood block printing are few and inexpensive. All that are absolutely needed are a piece of felt about six inches square, a piece of glass on which to lay it, some oil paints and turpentine, some water colors and a little mucilage, a sloyd knife for cutting the design, two or three small gauges for digging out the background spaces, a wooden clamp and a brace for holding the block firmly to the table or bench on which one is to work. A pen-knife may be used instead of the other but it is more difficult to use.

Any kind of wood which has a close grain will do for the blocks. Cherry wood is used by the Japanese and Turkish box-wood is used by many of our expert wood engravers. For our purposes pine, maple or gum-wood answer very nicely. The size of the block depends, of course, on the size of the motif to be cut. It is best not to have this too large for the wood is apt to warp and then the block ceases to be of any practical value. However, it is safe to use any size up to three or three and a half inches in diameter and an inch or more in thickness. The wood is cut on the side with the grain and not on the end grain as for wood engraving. Linoleum may be used in place of wood, in which case it is glued to a block. It is very easy to cut but it does not stand much wear and there is something about its surface that does not hold paint as evenly as wood. Therefore, to get best results one should use wood.

In order to get an even, clear impression from a block one should have a flat responsive surface to work on. Several thicknesses of blotting paper will do, or better still, a pad can be made on a drawing board similar to an ordinary ironing board. For printing large pieces a pad is indispensable.

After the motif which is to be printed is made, it is simply drawn or transferred to the block, or the paper on which it was drawn may be pasted on. The background is then cut away to about an eighth or a quarter of an inch in depth. Sometimes it is necessary to give the block a thin coat of shellac to insure a good printing surface but ordinarily the paint

used in printing soon fills up any porous places there may be in the wood.

The process of printing is very simple. The paint is applied to the raised part of the design with a large flat bristle brush or from a pad. The latter is much the quicker way and it is wholly satisfactory. One should be careful not to charge the block too heavily with color for an impression which destroys all color and texture of the thing printed is undesirable. After a few trials you can tell just how much paint and turpentine to use.

The patterns illustrated this month are all very simple ones, such as any beginner ought to be able to make. They are enough however, to give one an idea of the infinite variations possible with a few motifs. At a first glance Nos. 2, 3, 4 and 5 appear to have been made from separate blocks but a closer inspection reveals that they were all made from the same one which was repeated in different ways.

From your sketch book or your book of tracings select a motif simple enough to cut, and after you have cut it, try your hand at printing. If you do not happen to have a book of tracings use some of the motifs given last month. Often two or more motifs may be used together to good advantage, just as two or more colors may. For instance, in No. 1 an extra block, a small square one, was used and in No. 6 two blocks of the same motif, one of which is the reverse of the other in light and dark arrangement, were also used. If you have a motif which repeats with too marked a movement in one way this may be overcome by cutting an extra block of the motif with the movement going in another direction. By combining the two you get an interplay of movement which is more pleasing than it otherwise would be. This is evident in the two textile designs of last month.

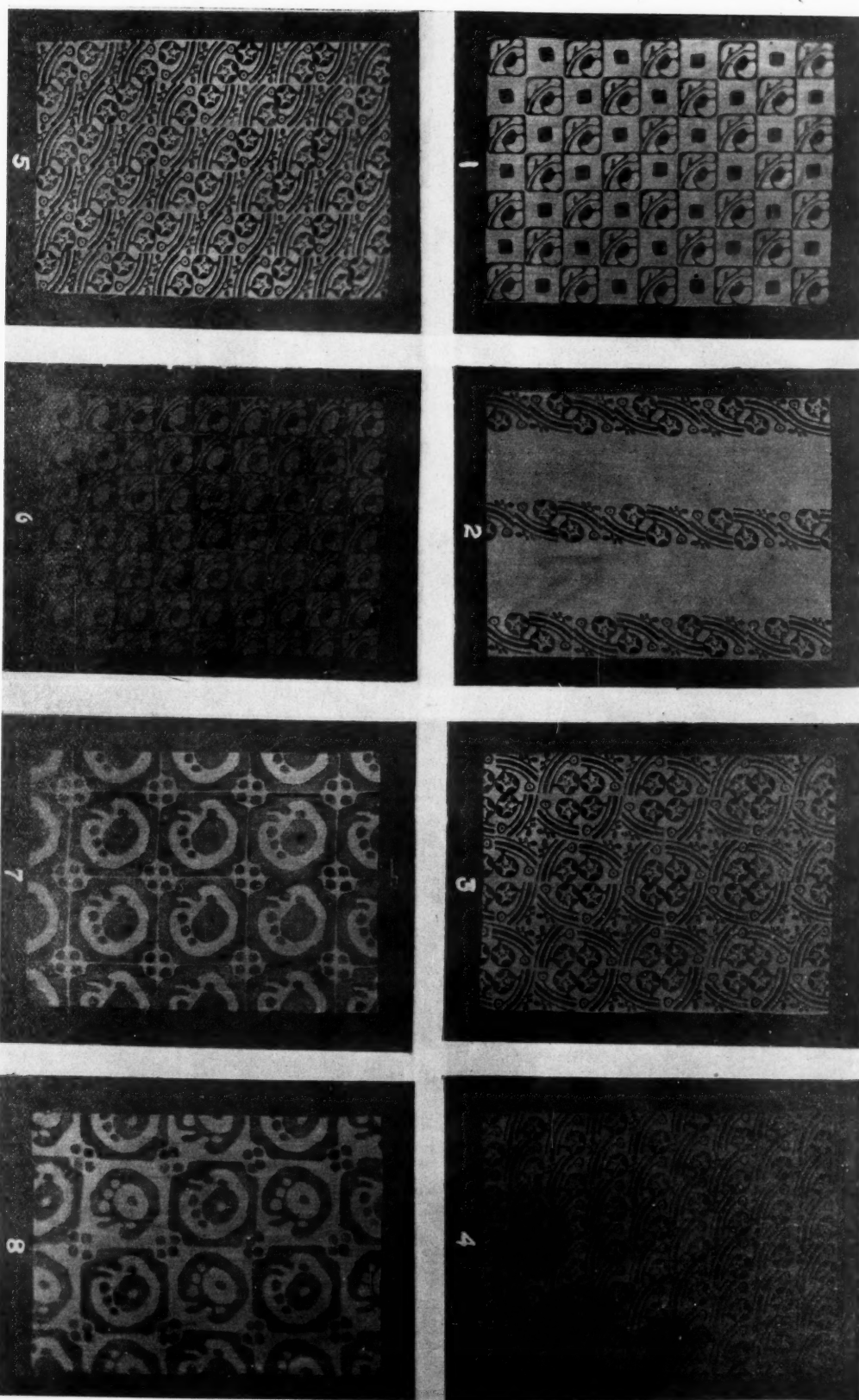
In order to get the best ultimate results one should make a number of preliminary trials for different arrangements in color and pattern and the best one selected for the final printing. For this purpose some varieties of ordinary wrapping paper or just plain wall paper are suitable. Use water colors to which a little mucilage has been added to give them more body. These trials need not be wasted; they can be used for end papers in making books.

Oil colors are the most satisfactory to use in printing on cloth. They bear washing if one does not use strong soap or water that is unduly hot. Turpentine is the medium used with them and enough is added to give a consistency of cream. The color may be "set" after the textile is dry by pressing it on the wrong side with a wet cloth and a hot iron. Dyes are used too in printing textiles, but they are quite difficult for a beginner to use.

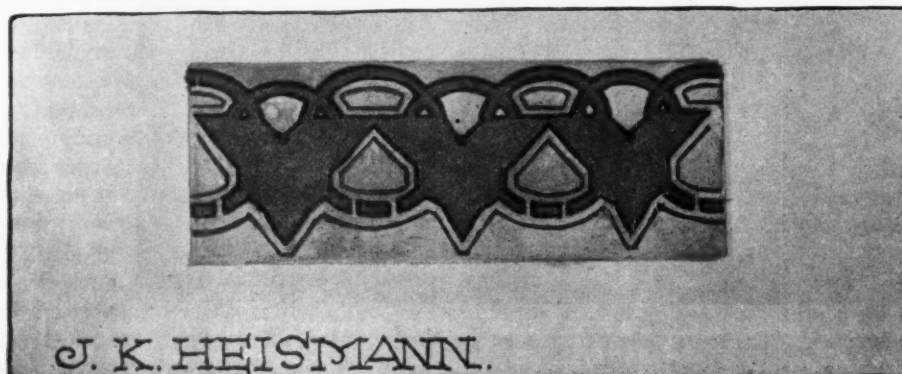
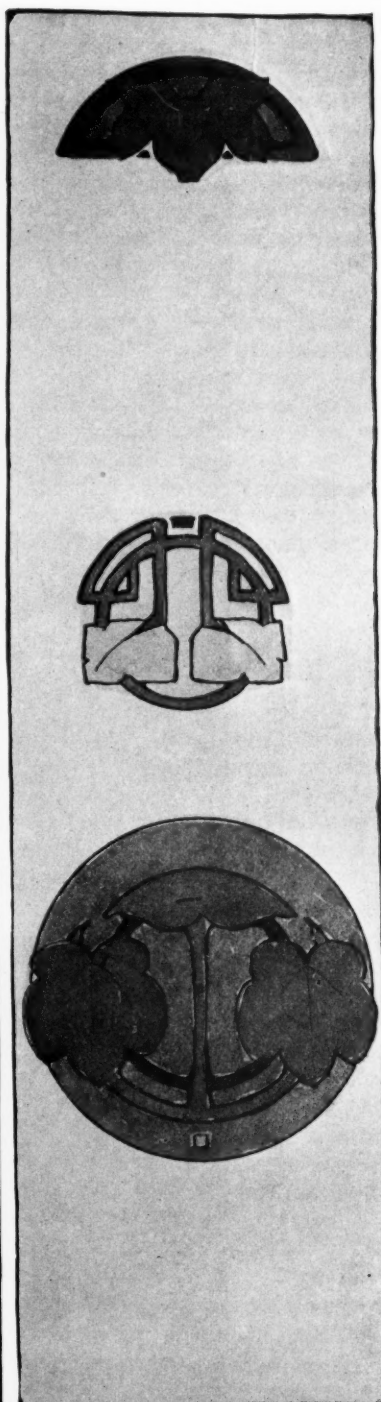
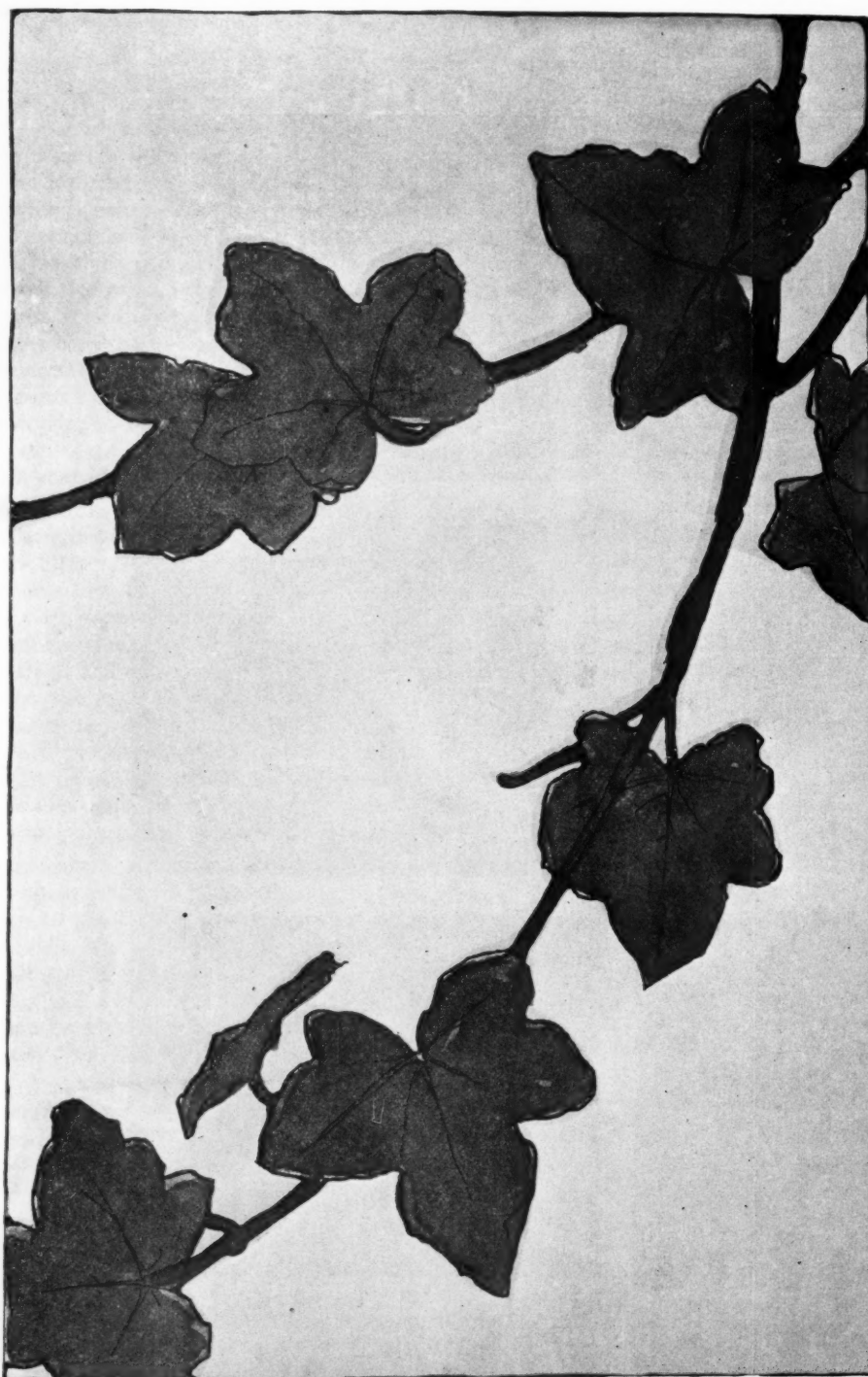
If one makes a few patterns he will not be satisfied until he has made more, and by the time he has made twenty or thirty on the order of those illustrated he will have become familiar enough with the craft to undertake a more difficult problem. Designs can then be made to suit some particular material, such as a chiffon, a linen, a heavy silk or a scrim to be used in making scarfs, covers, table runners or curtains.

Later on we will again take up this subject, dealing with it in a more advanced way and we will apply some of the designs already made, as well as new ones, to some specific articles like the above mentioned.

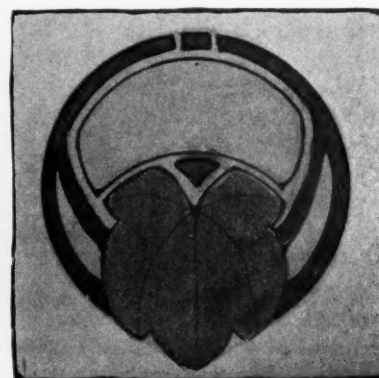
Whether one is a novice, a student or a teacher every bit of work done in wood block printing will prove to be helpful. Aside from the practical benefits to be derived from it, it affords a splendid means of working out, and keeping in touch with, the fundamental principles of designing which one must always have at his finger tips in order to produce good work.



TEXTILE DESIGNS—ALBERT W. HECKMAN



J. K. HEISMANN.



DESIGN UNITS BY J. K. HEISMANN



No. 1 Large Yellow Pottery Bowl, Copper Lustre Decoration, designed and executed by Elizabeth Mason Vanderhoof

No. 2 Bowl, designed by Maud M. Mason. Executed by Elizabeth Mason Vanderhoof. Italian Ware, Gold Lustre Decoration.

EXHIBITED AT THE MASTER CRAFTSMENS' EXHIBITION OF THE ART ALLIANCE

MUSEUM STUDY FOR CERAMIC STUDENTS

Maud M. Mason

WHEN pupils come to me to study design I try to impress upon them the importance of studying the fine examples of craftsmanship to be found in the various and splendid Museums in New York City, which I urge them to visit frequently, very keenly appreciating the value of such study. I am constantly astonished at the difficulty of interesting them in such visits. Usually they think a single visit will suffice for a stay in the city of several weeks or months. They will perhaps have wandered through rather aimlessly, being only mildly interested and coming away without a single definite impression, excepting that of weariness. Of course this is not the spirit in which to do this work. Each visit should count and we should gather some bit of information that would be of practical use in our work.

I always suggest that note and sketch book be taken along when a trip to the Museum is proposed and that at least one careful drawing be made from the detail of some decoration that impressed you as being especially beautiful. The average student is apt to try to copy too much in a given time, consequently the sketch is apt to be rather ill considered and careless and of little artistic value. My idea of such study is to go to the Museum fresh and enthusiastic, select some beautiful object whose decoration suggests uses to you, say for instance an old Greek Jar, with beautifully spaced borders. First sketch the jar in outline and space the borders carefully, then the general masses of the decoration and then paint with brush and ink the design exactly in its relation to the background. Endeavor to reproduce the design exactly as it is. Just this careful study of the ornament makes it worth while. We must not only try to reproduce the pattern but study the quality of the line also, or the brush stroke,—the manner in which it is executed.

The collection of Greek Pottery at the Metropolitan Museum is full of inspiration to the ceramic decorator and many mornings could be spent there most profitably. The galleries devoted to the Persian Ceramics are simply fascinating, the blues, greens and yellows verily singing against their quiet grey background. Such beautiful forms, colors and

decorations! You are so thrilled by them that you are at first quite bewildered, but gradually you begin to study individual pieces and then you wish there was no such thing as time in the world and that you had all time before you for copying them and making them your very own.

Of course the Chinese Porcelains offer endless suggestions to the decorator also and especially are they interesting for the study of the disposition of the decorations. Another fine collection quite worthy of your study is that of the Mexican Majolica. This group is bold and telling in its big splashy and simpler designs and fine brilliant coloring which suits the coarse ware very satisfactorily. And then the splendid old Italian Majolicas constitute another source of joy for us in their delightfully spirited illustrative designs in deep rich blues and glowing yellows, oranges and greens. The Italian lustred ware is particularly suggestive to us and is a type of decoration well adapted to some of the soft domestic wares that we



BOWL—"THE CHASE"

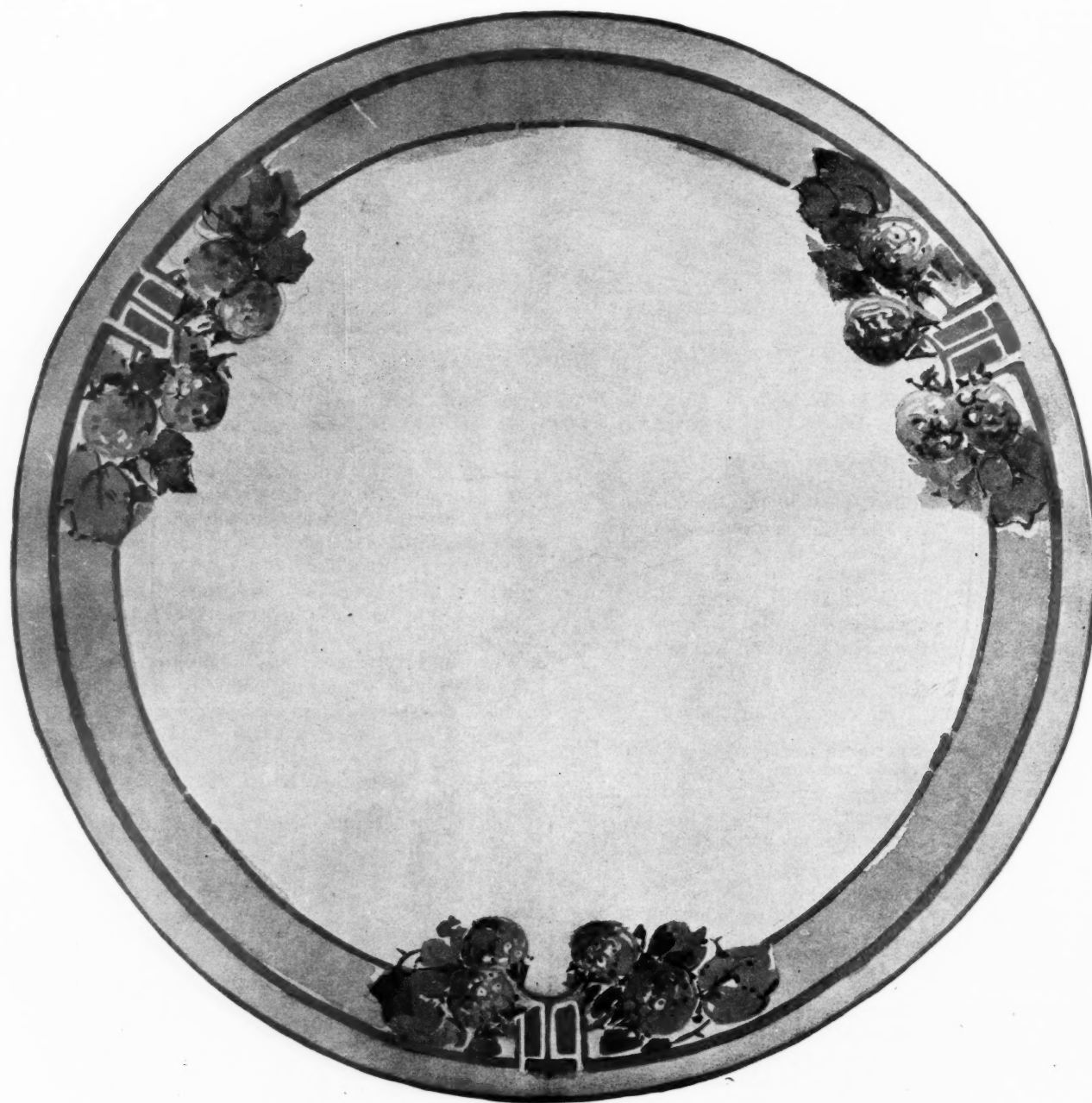
Polychrome decoration in enamel on black enamel background—Enamel green enamel lining the bowl.

Exhibited at the Master Craftsmens' Exhibition of the Art Alliance.

are using so much at present; these pieces illustrate so beautifully the charm of lustre when treated with restraint and in the right combinations. Their type of design also seems thoroughly adapted to the medium, always strong in its light and dark and direct in its treatment.

These few suggestions to the student of our beautiful

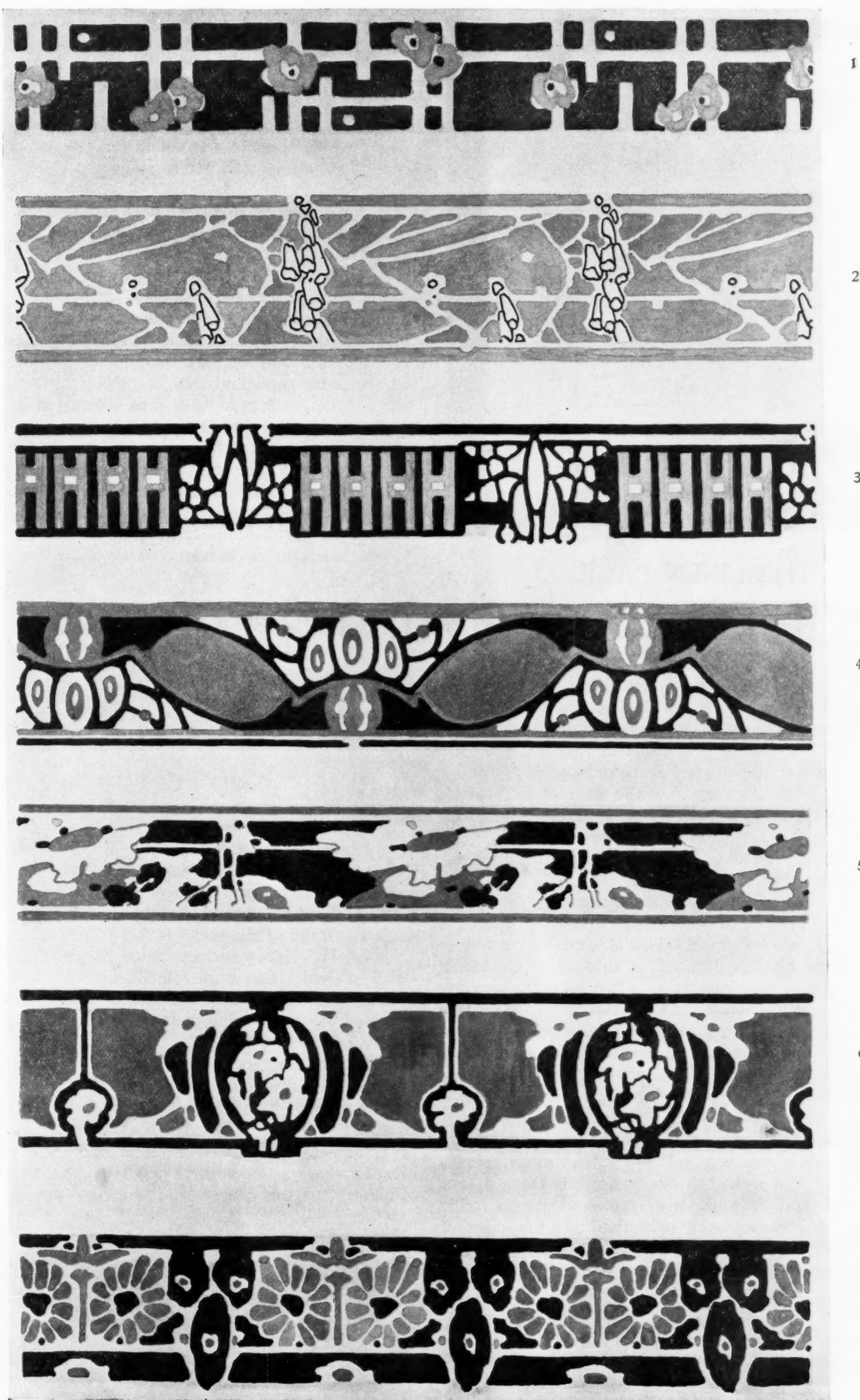
ceramic craft, I hope will be taken seriously, as a conscientious effort in this direction cannot fail to be a great source of inspiration and pleasure, and bear a good influence upon our work, the idea being not merely to reproduce these fine old decorations, but to gather from such study an understanding of that which is fine and truly decorative in ceramics.



PLATE—ADELINE MORE

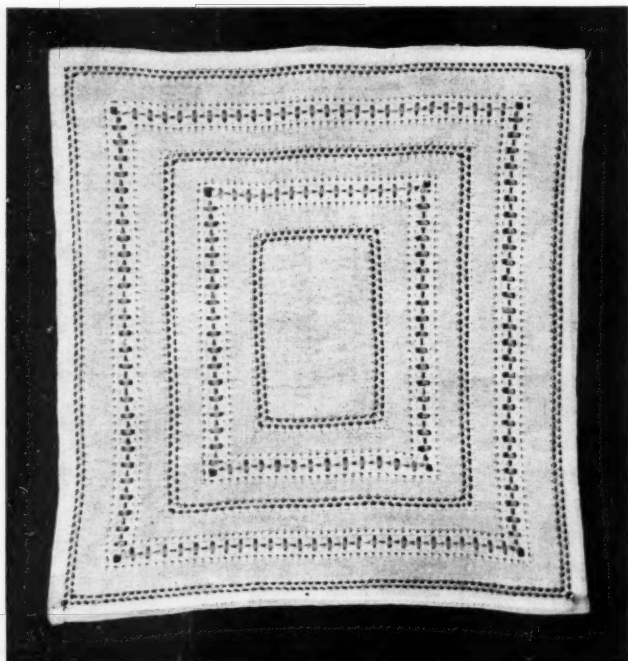
OIL all dark bands, stems of berries and dust with Dark Blue for Dusting. Oil the widest grey band and dust with Glaze for Green and the outer grey band with Glaze for Blue. Paint light part of berries with Deep Blue Green and the darker side with Banding Blue and a little Violet No. 2

with touches of Deep Purple for the darkest spots. Leaves are Yellow Green and a little Shading Green. Brown Green and a little Albert Yellow for the lightest ones. Caps of berries are Dark Brown and a little Yellow Brown.



SEVEN BORDERS—A. L. BEVERLY

(Treatment page 160)



THE LINEN PAGE.

JETTA EHLERS - - - - - EDITOR
18 East Kinney Street, Newark, N. J.

RECENTLY a piece of the wonderful Italian needle-work was shown on this page. Believing that the study of these fine things is an inspiration for us in our work, another sample of the foreign linens is brought to your attention this month. This mat is one of a set brought from Russia and is highly original in its treatment. While most of the work is done with linen thread of the same tone as the linen, a bit of yellow is introduced, and the effect is very pleasing. The yellow is so pale that it does not obtrude, but, at the same time, gives a richness and "snap" to the work.

The simple lines of it are most charming. The stitch used in the wee bands of work is similar to Swedish weaving. The edge is rolled and hemmed. This is headed by a row of fagot stitch much like the Italian. A table-cloth treated in this fashion would be very interesting. Instead of the weaving Italian hemstitch could be used, and as this works up quickly it need not necessarily be a great task to attempt so large a piece. A runner and table mats suggest another way in which the same idea might be used. On many Russian pieces bands of cross stitch are used in combination with such work as is shown in the illustration.

Last Hallow'een, a ringing of the door bell, accompanied by much giggling, told of visiting "goblins." With a few pennies in hand, the door was opened to discover two bobbing figures much bedecked, and crowned with grotesque masks. One tiny tad wore what was instantly recognized as a fine piece of Russian needlework. She seemed greatly pleased that it was noticed, and upon questioning, said that her mother's mother had made it when a young girl in far off Russia, and that it had been brought with them when they emigrated to this country. It was one of the most beautiful peasant blouses imaginable. It was embroidered in most wonderful bands of cross-stitch with lines here and there, which upon closer examination were found to be almost exactly like the work used on the piece in our illustration. Bands extending over the shoulders and part way

down the sleeve were outlined with it, as were the cuffs and the side fastening of the blouse. With many admonitions to be careful of the beautiful thing, the two youngsters disappeared down the corridor, followed by envious and covetous eyes.

One of the most satisfactory fabrics we have ever had to work with is the Russian hand woven linen. This alas! can not now be had owing to war conditions. If by any chance you come upon some, gather unto yourself all that your purse will allow.

If you happen to have a dark dining room, try the effect of bright colored linens on your sideboard, serving table, or anywhere you would use covers.

A set was shown for such a room carried out in orange combined with old blue. Bands of the blue were appliqued and a crocheted edge of simplest pattern repeated the blue. Aside from the things with which it was intended to be used it was very garish but in the dark room it was beautiful. Much can be done with applique bands in making large pieces for covers and the like, as it permits of such a broad style of decoration. A little experimenting in this direction is sure to repay one. We have been conservative for so long in the use of white linens only that it is difficult for many to get away from it. But once the step is made the fascination of the colored material is bound to "get" you. We need all the brightness about us these days of storm and stress that we can have. Even the humble sideboard cover might "do its bit."

SEVEN BORDERS (Page 159)

Arthur L. Beverly

NO. 1—Border for Satsuma bowl. Design is especially adapted to this ware as it is suggestive of the Japanese. The white in design is to be the china. Background spaces Warm Blue Enamel. Value is wash drawing. Flowers Coral enamel.

No. II—Tint entire bowl in Trenton Ivory. Design in Green Gold. Flowers in Coral Enamel.

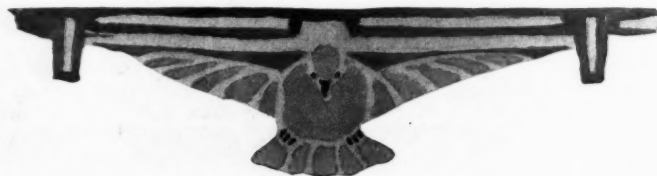
No. III—Black parts of design to be painted in Black. grey value to be a rich green. Flower forms in brilliant Orange and leaf forms in Blue. Have these two colors in the same value and higher than the other parts of design. The white of the china runs in to make the band at the top and the buds and stems at the bottom.

No. IV—Entire surface tinted a deep Old Ivory. Grey value in Gold. Black value in Black. White value in white of china excepting small centers which are to be in Yellow Green.

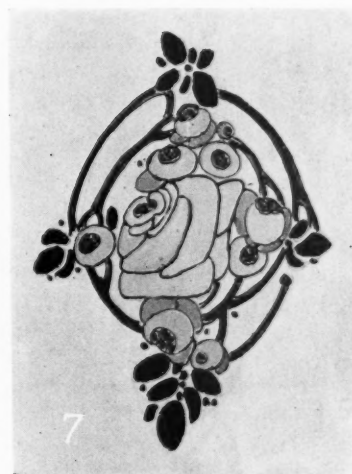
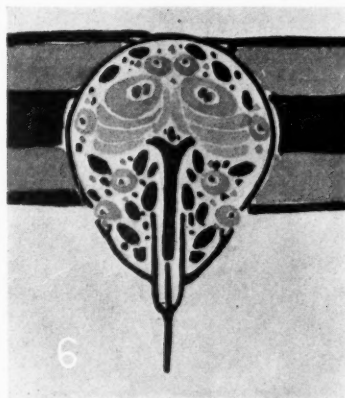
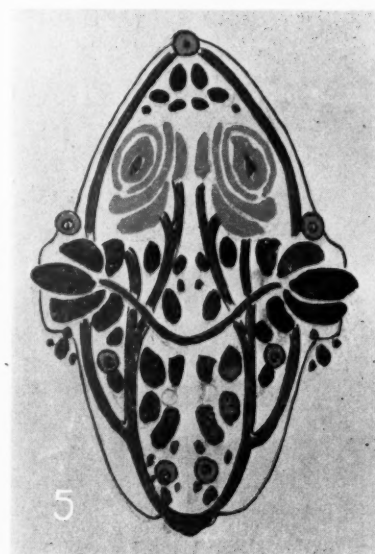
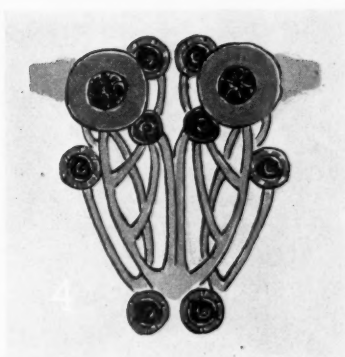
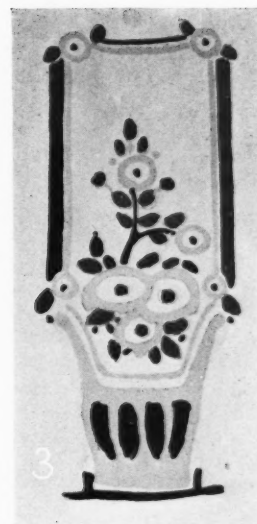
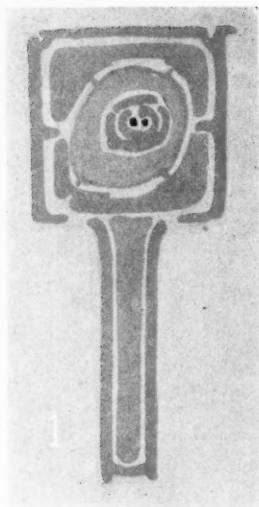
No. V—Black value, soft Brown. White value, Yellow. grey value, Yellow Green.

No. VI—Entire dish tinted in light Yellow Green. Black value a brilliant soft Blue Enamel. Grey value to be a warm Grey Enamel. Flowers in large panels to be in Yellow and Orange.

No. VII—To be carried out in gold with red flowers and bits of green. These borders may be applied to bowls, adapted to plates, cups and saucers and small odd pieces.



BIRD DESIGN UNIT BY ESSIE FOLEY



MEDALLIONS FOR CREAMER AND SUGAR OR SMALL VASES—KATHRYN E. CHERRY

NO. 1—Oil outside band around medallion, the outline around flower and the outer vertical lines below flowers, also center of flower and dust with Dark Blue for Dusting. The dark grey next to flower and the center vertical space are Grey Blue and light part of flower is Glaze for Blue.

No. 2—The outline of flower and fine stem lines are Black. Dark part of large flower is 2 parts Warmest Pink Enamel and 1 part White. The dark centers of all flowers and circles are Mulberry. Light center of large flower is Jasmine. Large dark circles are Florentine No. 2 enamel, small circle and light spots are Cadet Blue. Remaining dark tones are Green Gold.

No. 3—Oil leaves and dust with Florentine Green and oil all light tones and dust with Dark Blue for Dusting. Remainder of design is Gold.

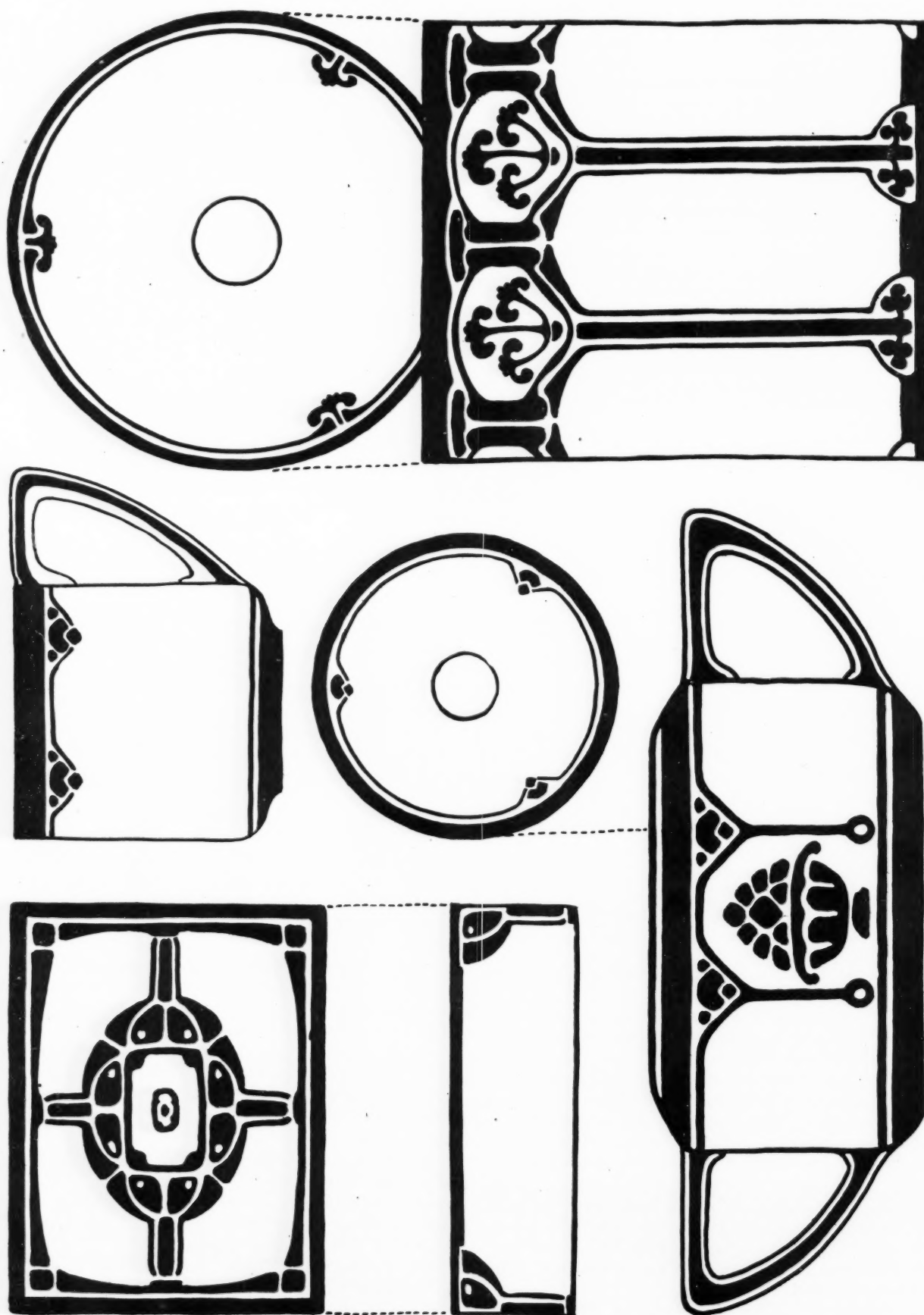
No. 4—Outline is Black. Light tone in all flowers is oiled and dusted with Bright Green. Stems and band is 1 part Bright Green and 1 part Water Green No. 2. Darkest

tone is Green Gold. Centers of flowers is Yellow Red painted in.

No. 5—Oil stems and dust with Water Lily Green. Light part of flowers is Yellow for Dusting. Center in flowers and small circles is Yellow Red painted in. Outer part of circles is Cameo and a little Peach Blossom. Remainder of design is Green Gold.

No. 6—Large flowers are 1 part Warmest Pink Enamel and 1 part Special White, small flowers are Chinese Blue Enamel. Centers of all flowers are Mulberry. All dark tones are Green Gold. Wide grey bands are 3 parts Dark Grey and 1 Yellow Brown painted on.

No. 7—Outline in Black. Lightest tone in flowers is 1 part Warmest Pink and 2 parts Special White Enamel, darker tone is Warmest Pink. Centers and dots are Mulberry. Stems are 2 parts Florentine No. 2 and 1 part Grass Green. Leaves are Green Gold.



(Treatment page 163)

LITTLE THINGS TO DECORATE—ALBERT W. HECKMAN

BEGINNERS' CORNER

JESSIE M. BARD - - - - - EDITOR

Dickinson Seminary, Williamsport, Pa.

LITTLE THINGS TO DECORATE (Page 162)

THESE things can all be done in one firing if the work is done neatly enough so there will be no patching needed.

SQUARE BOX

In making this a tracing can be made of the whole design or just a quarter of it as preferred. After the design is traced on the box go over the lines with a thin grey line of India ink, correcting the drawing as this is done, then rub lightly over the design with a dry cloth to erase all carbon lines. If the outlines look heavy rub over them lightly with a piece of 00 sand paper or fine emery cloth until lines are grey. Next oil with Special Oil for dry dusting all of the design except the dot in the very center of the lid, the eight buds near the center and the heavy stem leading from them, the small square at the corners of the box and the bud and stem on the bottom of box. All oiling should be done very lightly, as much oil as possible should be worked out of the brush before applying it to the china. Until one learns to oil lightly it is best to pad the oil a little after it is applied. Let it stand about five or ten minutes after padding and then dust Water Blue into it. Wipe the color off the remainder of the design that has not been oiled and then oil it and dust with 1 part Bright Green and 1 part Ivory Glaze. With a sharp pointed orange stick

clean up all edges of the design and then clean all color that has adhered to parts of the china that has not been oiled, a very small piece of cotton wrapped on the edge of the orange stick will be found useful for this. It is then ready for firing. If after firing the color does not look even or if parts have become scratched it can be patched by mixing some of the color with painting medium and painting the color in where it is needed.

AFTER DINNER CUP AND SAUCER

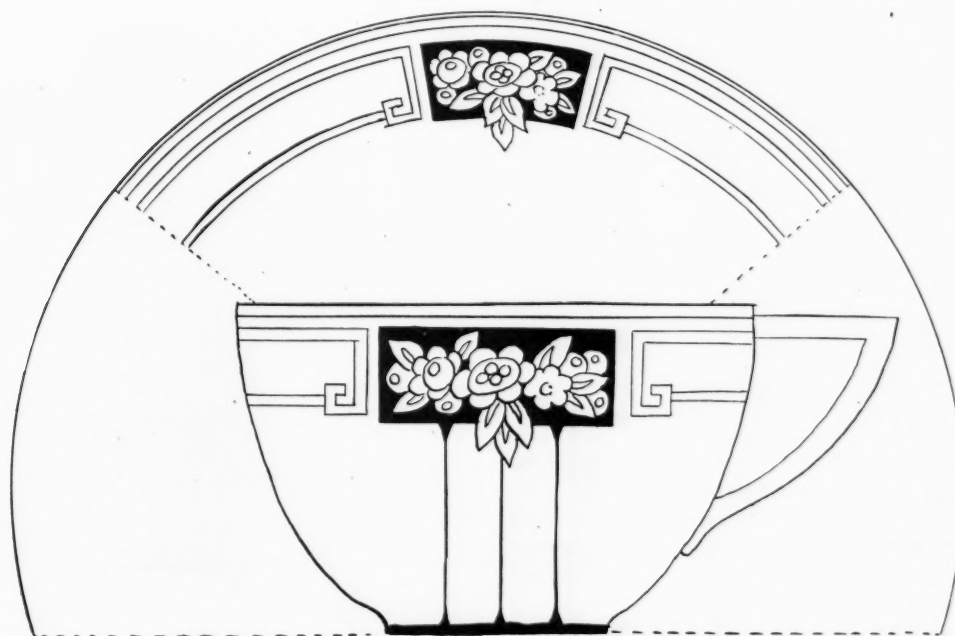
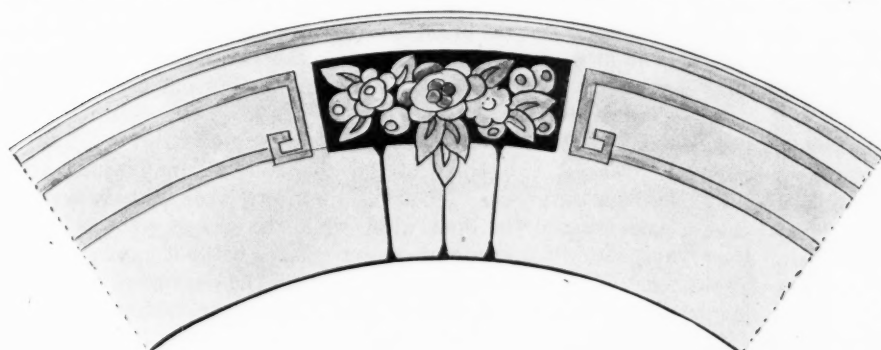
All of the design and bands are to be oiled and dusted with Water Lily Green or if blue is preferred use 1 part Water Blue and 1 part Ivory Glaze.

SUGAR BOWL

Oil all of design except the small figures over the basket and the flower forms and dots in border and dust with Water Blue. Oil the seven outside spaces above basket, and the two dots at the top of flower form on border and the fine line on the lid and dust with Bright Green. Oil remainder of design and dust with Coffee Brown. Clean it up well and fire.

JAM JAR

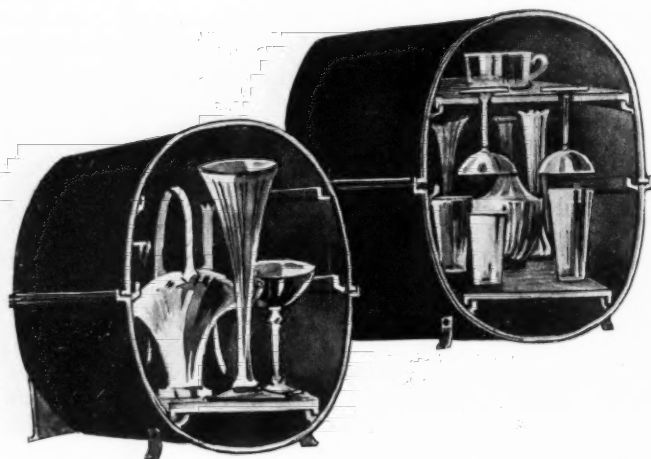
Oil the flower form at top and bottom of jar and dust with 4 parts Cameo and 1 part Peach Blossom. Oil leaf form leading into wide band at the bottom and also the wide space at the top of jar and on edge of the lid and dust with 1 part Dove Grey, 1 Pearl Grey and 1 Ivory Glaze. Clean up well as for firing and then paint remainder of design with Green Gold. Gold wears better and is richer in tone if applied twice, burnish the gold after first fire and go over all of the gold again for second fire.



DINNER SET—MRS. F. H. HANNEMAN

BLACK lines and background in panel Cherry's Black enamel, also heavy bands; geometric bands, Gold; large flower, Orange enamel, red center; leaves, Meadow Green enamel, gold veins; forget me-not, Turquoise enamel, yellow center; rose, Warmest pink enamel, shaded deeper; berries, Lavender enamel, red centers. Tint between two inner gold bands, Grey Green dusted.

DINNER SET—MRS. F. H. HANNEMAN



HOW I DO MY GLASS FIRING

D. M. Campana

IF you wish to use somebody else's experience, if you wish to do as successful people do and have good results, begin correctly and have the necessary equipment on hand before you start.

Bear this point in mind. A carpenter needs the proper tools, so does an architect, a painter, or a blacksmith, and you will also find yourself hampered if you do not have the necessary articles to carry out your glass firing in a safe way.

I spoiled many a dozen of fine glasses for that very reason, and having now everything in the proper place I spoil none of them. Every piece comes out of the kiln perfect in shape and as bright as a diamond. Follow my advice and you will be surprised to see what beautiful effects can be worked out on glass ware.

In my experimenting or *glass killing*, I happened to remember that in Venice glasses were fired within an iron-drum and following this idea I made myself a protecting *Muffle* (as I call it) with removable shelves, and made it in such a way that the heat of the Kiln can spread easily around it, giving an even temperature to top, bottom and sides, making the glasses perfectly safe.

I give an illustration on this page of my *Muffle* and of the way I work it with removable shelves, and even with space for hanging two or three glasses. It is very helpful and since I use it I have never spoiled a glass. I would call this *Muffle* a necessary part of the Glass Decorating equipment.

I can place it into the kiln when I fire glass and take it out when I fire china. Of course, I place my glasses after the muffle is in the kiln and made solid and stable on its feet. (See that it stands straight on its feet.)

Previous to this, I had tried to protect the bottom and walls of the kiln with iron, asbestos, etc., but found always difficulty, and uncertainty. Sometimes the result was good and sometimes bad.

I place my glasses here and there, the thin *stem glasses* right in the centre of the *muffle*, on the middle shelf, my thicker and low glasses on the lower shelves or in any other place. I never place hollow glasses, such as goblets, tumblers, etc., head down, but stand them on foot. I am careful to have my shelves very flat, and if they warp occasionally, I make them straight again. This is very important, as crooked flooring will make your glasses crooked at the foot. A good piece of stacking board, or a perfectly straight piece of sheet iron will do well.

Do not allow one glass to lean against another, and of course do not stack glass, do not use stilts, or have any sup-

port. When your glasses are well placed and touch neither glass nor the walls of the *muffle*, close the door and start the fire. I let go full blast at once.

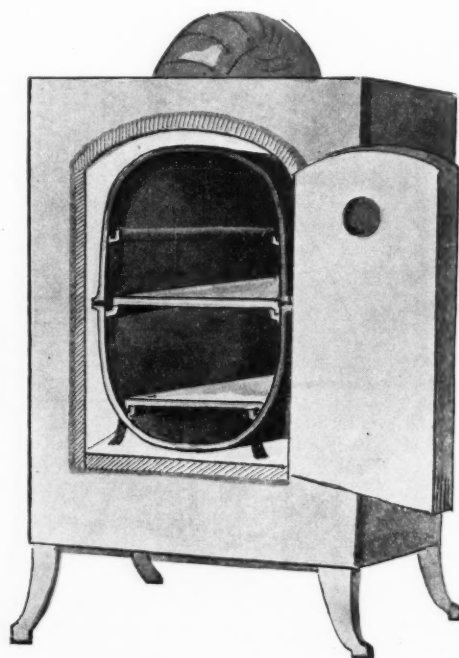
It is difficult to give any definite time for the firing of glass, as much depends on the flow of your fuel, on the weather and on the size of your kiln. If you have fired china, you know about how long it requires for your kiln to begin getting red. When it begins to show a low *red glow*, be on the *look-out*. As to fire tests, I have tried fire test 0.22, which is the softest of all firing cones, and found it a little too hard for general use. I have tried *zinc pyrometers* and found them a little too soft, I have tried a piece of common glass as a fire test, and could not quite depend on it, but in all this experimenting I learned that a very good way to determine the time to stop is when I can see right through the glasses in the kiln, in other words, when glasses look transparent.

In looking through the peep-hole when the red glow begins, your decorated glasses look black, gradually they lighten up and become hazy-dark, and then a little lighter until you *can see through them*. This is the time to stop your fuel and promptly open the door of your kiln about one inch or two and leave it open. This opening of the door will stop the *after heat*, will keep your glasses firm, and will injure neither kiln nor glass.

I do my firing in a place that can be made dark at the proper moment, as in the dark I do not become confused when I look into the kiln, and my eyes have in this manner become correctly accustomed to the dark red glow inside the kiln.

All these small points, apparently of little consequence, give me the results. I have said that I stop firing when my glasses look transparent and I wish to warn you also that it is *far safer for you*, in the few first times you fire glass, to stop your firing a few minutes before the glass can be seen right through. You will gradually learn by yourself, provided you observe closely, to remember the shade of the *dark red glow* required.

The little opening of the kiln door will not injure your kiln nor the glasses. In fact, for curiosity's sake, I have several times opened the door wide, while the glasses were red hot, and with a flat spoon drawn out glasses without having break-ages. However, you should not open the door more than one or two inches, this being all that is necessary to stop the *after-heat*.



Allow glasses to cool and if you take them out warm, lay them over a thick cloth as the contact with a cold body will split them at the bottom.

To make matters more readily remembered, I will resume glass firing as follows:

"Give your standing glass pieces a *very flat flooring*. Crooked flooring will give crooked glasses.

Draw down your window shades and make the room dark. Do this every time you fire glass and you will always fire *perfectly*.

When the kiln begins to show a little red, watch it. Your glasses look now dark, then middle dark, and when you can see through them, stop your fuel. Do not forget to open the door at once.

Place delicate stem-ware in the very centre of the muffle

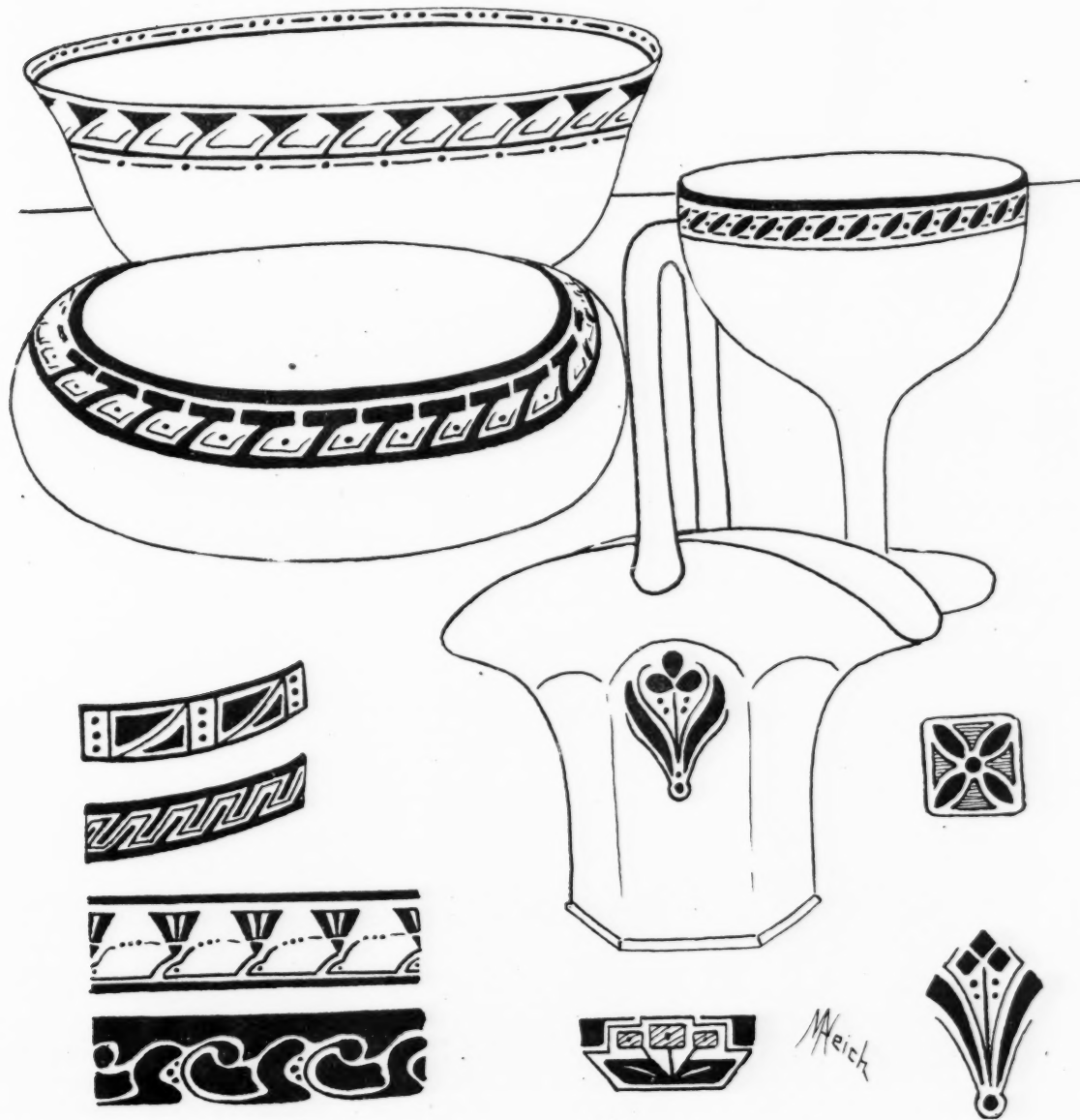
(middle shelf) and thicker or low shaped pieces elsewhere.

Gold and enamels require a trifle stronger firing than lustres and those pieces may be placed toward the back of the muffle or on the low shelf.

Do not think glass firing is more difficult than china firing. It only requires a little more attention and method. *Fire in the dark* is my motto.

Lest you forget, have the proper equipment. I have experimented with almost everything, but found the glass muffle a necessity, a great economy in the end. It is a protection from the bottom and wall heat. It is clean, easily placed and taken out of the kiln.

My next writing will be on enamels and perhaps on golds, all interesting and useful, but do not forget to master firing as this is the key to good success in glass decorating.



DESIGNS FOR GLASS DECORATION—M. A. YEICH

To be carried out in enamel. Body of the glass in lustre.



CHOCOLATE SET—MAY E. REYNOLDS JUDSON

FIRST Fire—Outline design in outlining ink, fill in outline with Green Gold, paint in small roses with Peach Blossom and Rose, forget-me-nots in Baby Blue and Copenhagen Blue. Foliage in Moss Green and Copenhagen Grey. Sec-

ond fire.—Retouch roses with Rose and American Beauty and Peach Blossom. Forget-me-nots in Banding Blue, and Copenhagen Blue. Foliage, Grey for White Roses and Peach Blossom. Retouch gold.



LEMON LILY VASE

Albert W. Heckman

THIS is to be done with flat tones. They may be all dusted on or some of them may be painted in. The background however must be dusted. First outline the whole design with

Glaze for Blue or with Grey Blue. Then paint in the lilies and leaves with flat washes of Lemon Yellow and Yellow Green or dust them with dusting colors. The background is Grey Blue and the stamens are Deep Ivory. The last fire is with Glaze for Green. Cover everything except the lilies.

ANSWERS TO CORRESPONDENTS

G. A.—Am sending a design, asking your opinion if it would be suitable for jardiniere as a band around top.

2. Could you tell me of a rich deep mat brown for the body of it?

1. Yes, the design would be all right as a border. It would be better not to have the dark brown back of design, use a tan or a light brown.

2. We are not familiar with matt colors, write to a firm selling the matt colors and they will be able to give you the information.

C. T.—I am painting a large punch bowl all in ivory, Roman gold and green gold. The inside first tinted a pale ivory I have dotted with small bunches of grapes the top being finished with a thin line of gold. I want to use some raised paste for gold and am told that the paste cannot be fired more than two times and I want to put more than two coats of gold on the leaves. Would it be all right to put on leaves, fire and then put on paste? Would the paste stick to green gold? Please send me directions for mixing paste. At what heat must it be fired?

2. I also have a large tray done in gold dragons outlined in black, with metal lustre edge, and two shades of dark blue in matt finish. The matt finish cracked off and then I took all the rest off with acid. Can you tell me what was the matter?

3. I have a Belleek tea set same as enclosed illustration, and am unable to select a design for it. At some time the butterfly design in December Ceramic appeals to me as no other design ever has. How many colors would be permissible? it is to be done in enamels. I wish to put a band and one butterfly on each cup. Would it be all right to have two each alike using three colors, coral, blue and green?

1. If paste is properly mixed it will stand more than two fires. It usually needs two applications of gold to produce a good color, so you could put the paste on for first fire and also put the first coat of gold on the leaf and then put gold on the paste the next two times and also another coat on the leaves. Yes, the paste would stick to the green gold. To mix the powder paste rub all lumps out of it and add a drop of fat oil of turpentine, there should not be enough of it to hold paste together but should just make it look moist, rub this through thoroughly on a ground glass slab and with a bone or horn knife (not a steel knife) then breathe three long breaths on it, rub it together a little and repeat this twice and then add enough garden lavender oil to make it the

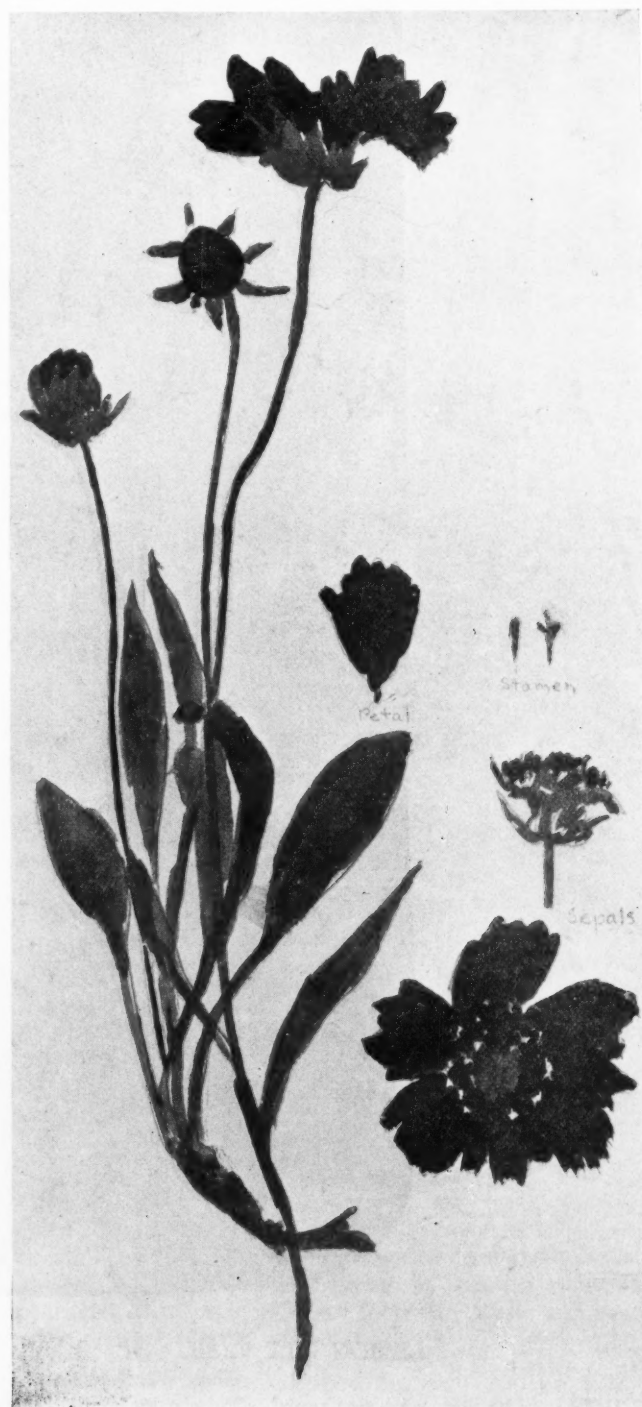
right consistency. The paste must not be rubbed after the lavender is added. Be sure that the lavender is a thin quality, it should not be oily.

2. The oil was probably used too heavy causing it to peel off.

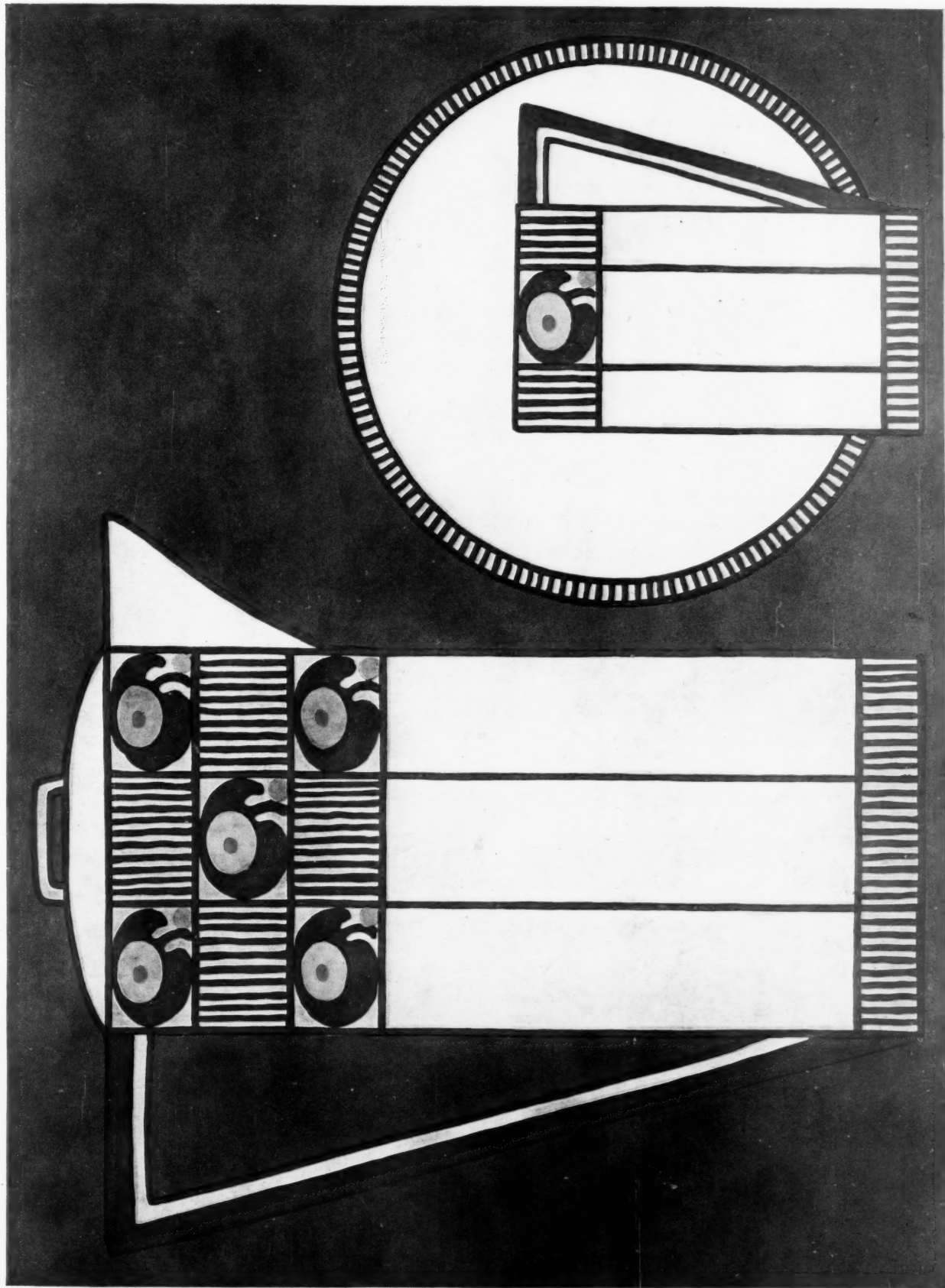
3. The butterfly design could be used very well. As many colors as you desire could be used just so they harmonize. Yes it will be all right to have two cups of each color, that is often done.

M. M. C.—If you can give formula for mixing gold, something that will keep open a little longer than turpentine it will be greatly appreciated.

Use the cheapest quality of Garden Lavender Oil, it is also called Lavender Compound. It must not be an oily quality.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON



CHOCOLATE POT, CUP AND SAUCER—ALBERT W. HECKMAN

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